

Revival of the Pinero Dramas Interests London

'Mid-Channel' Followed by 'The Benefit of the Doubt' and 'Sweet Lavender.'

By JOHN MURPHY STUART.
Special Correspondence to THE NEW YORK HERALD.

THE most interesting thing of the coming week is the opening of the Pinero cycle at the Royalty Theatre. Sir Arthur's "Mid-Channel" leads off with a capable cast, and the other old favorites are to follow in order. Irene Vanbrugh will play her original role of Zoe Blundell, and the London pit queues, always preponderantly reminiscent, are thrilled with anticipation at seeing something old and familiar. It is to be followed by "The Benefit of the Doubt" and "Sweet Lavender." The "Benefit of the Doubt" incidentally is the one Pinero play that escaped Bernard Shaw's anvil during his career of theatrical criticism in the nineties and his amusing campaign against the banalities of Sir Arthur's other polite dramas. He wrote that "The Benefit of the Doubt" was worth "The Professor," "Mrs. Ebbels" and "The Cat and the Canary" put together and multiplied by ten. This despite the fact that Mrs. Pitt Campbell was a big part of the plays he scorned.

Also "The Cat and the Canary" will be followed by "The Immortal Hour" of the week before, and the musicians who have made the play famous are asked not to reveal the final denouement. The news hasn't got over from New York yet.

"The Immortal Hour" Scores.
There has been nothing in the last week to compare with the production of "The Immortal Hour" of the week before, and the musicians who have made the play famous are asked not to reveal the final denouement. The news hasn't got over from New York yet.

Aubrey Smith, Frances Carson and good old Holman, who opened "Glamour" at the Apollo and proved that the title should have been something like "Melo-Glamour." It was a sort of "Saddle the Beautiful Sewing Machine Girl" with a Galvestonish last act added on. Even there, however, there was a lot of shooting and killing of the right people to be killed and Mr. Galveston always kills the wrong people and does it neatly. As a rival to "Old Bill M. P." and other Lyceum thrillers and near thrillers, however, it may make a few quacks for the pit.

Joseph Coyne's Return.
Two other events gave savor to the week. One was the return of Joseph Coyne, a long cover through the touring wilds of South Africa. He appeared in a gay repast of the French "Dede" at the Garrick and got an enormous welcome. He danced with a new little leading lady, named Gertrude Lawrence and her charm, as well as Coyne's immortal slither elegance, brought forth shouts of "Dance the Merry Widow" from the balcony and the pit. But Joe didn't. The piece itself is a rollicking bit and the dancers have succeeded in keeping in enough of the Gallic rollick to make the figures of the Lord Chamberlain's censor and the traditions of the British stage.

The second was the opening of the "Sine O'clock Revue." It has replaced the Japanese tragedy, "The Tale of Yoshitomo," at the Little Theatre, where Grand Guignol reigned so long. It is aimed to avoid the reprehensible practice of coming late to the theatre after dinner. And it didn't. Just as many people were late the first night as for any 9 o'clock curtain in town. But the coffee, tea and other refreshments are served at your seat or in the comfortable lobbies, and the "Sine O'clock" is an eminently polite compromise between the old and the new.

At the Coliseum, a delegation from the Comedie Francaise, headed by Marie Leconte, is playing Robert de Fiers' "Venise" and holding the interest of an audience that either times on the same bill during at Little Theatre, Lydia Lopulova's dancing company is also on the same bill, so that for drama and singing the Coliseum is rising to heights of classic glory. Phyllis O'Neill also made her variety debut during the week in a clever skit at the Victoria Palace entitled "Kippers and Kings."

Hunter College Play Committee Announced
The student council of Hunter College announces the committee for the Hunter College variety play, which will be given next spring. The chairman of dramatics is Judith Rosow; vice-chairman, Muriel Ruddy; business manager, Sara Malkin; box office manager, Susan Bernstein; chairman of scenery, Mildred Hill; chairman of properties, Jeanette Peck; chairman of costumes, Elsie Telford; chairman of publicity, Mabel Burke; chairman of programs, Pauline Swearing; and chairman of ushers, Katherine Kane.

Theaters of Paris Threaten Strike Against High Taxes

Directors Draw Resolution to Send to Fine Arts Minister Showing Why They Have Deficits—Crop of New Plays Is Abundant.

Special Correspondence to THE NEW YORK HERALD.
New York Herald Bureau.

THEATRIAN here is again talking of strikes and lockouts. Direct threats to close the theaters, music halls and even movie houses have already been made, and unless arrangements are made to the satisfaction of all these establishments will ring down curtains and iron shutters right in the middle of the winter season.

The trouble again comes from high taxation. Provincial houses are said to be in a worse plight as regards taxation than those in Paris. At a recent meeting of the theater directors it was proposed that a joint resolution be submitted to the Minister of Fine Arts at the earliest possible opportunity showing that in some cases theaters have closed at the end of the year with a large deficit mainly owing to the high taxes.

Apart from the 10 per cent. poor tax, all theaters in Paris have to pay 16 per cent. on their total receipts. Authors' rights have to be found out of the remainder. Music halls must pay 20 per cent. on receipts and movie houses 35 per cent.

Heavy Run of New Plays.
The flow of new plays is evidently too high just now, for some of the new productions shown for the first time, not many weeks ago already have to leave the boards and make room for others. In some cases this is not the only reason. The cash box has sometimes warned the managers that the piece must be changed. Thus "L'Éveil du Fauve," taken from the "Awakening of the Beast," in the Theatre des Arts shortly and replaced by "La Pensionnaire," a three act comedy.

"L'Éveil du Fauve," the play by M. Brieux played at the Vaudeville and which was so severely criticized, is also to go. A completely different kind of play will be shown in "Femmes," by Leopold Marchand. The new play is practically ready for its dress rehearsal. In it will appear Mme. Genat, Mlle. Jeanne Provost, M. Arquier, M. Joffe and Jean Worms. The cast is a powerful one, and the play, according to the initial ones, should enjoy a longer run than "L'Éveil du Fauve." "Raffaëla," at the Theatre de Paris, has also tried Parisian theatergoers, and a new detective story, of a slightly different kind, however, is to be given in "L'Amant," "La Pomme," by Louis Verneuil, Sarah Bernhardt's son-in-law, also is to leave the Theatre Michel and "La Dame de Compagnie" will replace it. "La Femme" which has been a great success, will, however, return to the Michel, once "My Lady Companion" has closed to please.

Meanwhile, the name of Verneuil will be remembered for some reason or other came back to town again this season. There are one or two sincere and clever dancers in this organization, but after the Ballet Russe and the lesser glories of the Chauve Souris, second rate miming goes very ill and there is much in the Swedish ballet that it is a compliment to call second rate. The troupe was furthermore handicapped by playing in the Court Theatre, so small that the instruments of an otherwise capable orchestra overflowed into stage boxes and the first rows of the house and the general air of the production was one of amateurish incompleteness.

The ladies of the ballet are comely, however, their press agent got them photographed dancing in lack of costume around the statue of Peter Pan in Kensington Gardens and there has been a fair stream of nuts and their ladies from Piccadilly dribbling out to see them in Chelsea all week.

Vienna's Concert Season Successful Despite High Fees
Exodus of Native Artists, However, Worries Managers There.

Special Correspondence to THE NEW YORK HERALD.
Vienna, Oct. 21.

SO far the theatrical and concert season has developed normally in spite of high entrance fees and scarcity of foreign guests. Only observers closely acquainted with local conditions notice that some auditoriums are less crowded than last year. The reason is that the halls are freely stuffed with holders of free tickets, in order to give them a more encouraging aspect for the artists. The universal stagnation now beginning here in connection with the burdens of the reconstruction scheme will no doubt have a dangerous reaction on the artistic life of the city and make the daily artistic bill of fare among the goods market has already become.

Meanwhile admirers of drama and music still find everything their hearts may desire and can choose as much as they like from the long lists of the daily artistic bill of fare. Among the stars to be heard in the concert halls and on the stage are not only Austrians, but also Americans, English and Swedes, and the Philharmonic Orchestra, now complete again after a most successful trip to South America, gives luster to the performances of the State Opera and draws great and, in this case, really paying crowds to its regular concerts. It is assisted by the Symphonie Orchestra, which, although less famous than the former, is almost as good. Theatrical and musical artists of first standard and arranged by the critic of the socialist "Arbeiterzeitung" Mr. M. Bach and popular symphonic concerts at greatly reduced prices. Theaters are under the direction of Anton von Webern, an ascending star among orchestra leaders, complete the musical side of the show and are invariably sold out.

Max Reinhardt, who gives a series of performances in the wonderful "Imperial Hoftheater," is unfortunately less patronized by public favor, because his entrance fees are prohibitive for most purposes. One great difficulty is that many of the best stars migrate for months to New York in the middle of the season, and are followed by Miss Erika Morini, a seventeen years old violinist of great promise, who goes to the United States for a series of 16 recitals in New York and other towns. She is considered a musical marvel, and at her farewell recital in the biggest concert hall of the city she harvested enthusiastic applause from a sold out house.

The foreign musicians coming to Vienna will fill up the gap left by the exodus of the stars. The exodus of good artists has become so alarming that the papers thought it necessary to draw the public attention to it and to anxiously ask what will be the end of it. Madame Jeritska of the State Opera has left for New York in the middle of the month, and is followed by Miss Erika Morini, a seventeen years old violinist of great promise, who goes to the United States for a series of 16 recitals in New York and other towns. She is considered a musical marvel, and at her farewell recital in the biggest concert hall of the city she harvested enthusiastic applause from a sold out house.

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